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Editor's Notebook

Lisa Szabo-Jones
Editor

Paul Huebener
Athabasca University

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LISA SZABO-JONES
and
PAUL HUEBENER

Editor's Notebook



Morinville, AB, Winter Morning

L. Szabo-Jones

This issue of *The Goose* ventures into the artistic and scholarly play and interrogation of the pastoral, the antipastoral, and the postpastoral to create an ever-uneasy resistance to settling too comfortably into a singular view of nature. The works in this issue remind us of the need for and power in the diversity of environmental representation, especially when confronting the destruction of shared environments for short-term profit and political gain.

We feature an interview with Alberta novelist Fred Stenson, whose new novel *Who By Fire* examines the urgent and contentious relationship between Alberta's oil and gas industry and the people who interact with this industry as citizens, customers, employees, and victims. Jon Gordon, a scholar of representations of the oil sands, engages Stenson in a wide-ranging conversation that examines, among other issues, the role of environmentalists and the legal system in responding to an industry that is often portrayed as an economic necessity even while it disrupts the very conditions of life.

Gordon's interview with Stenson is a timely complement to Stephen Collis's poetic contribution "Reading Wordsworth in the Tar Sands." With the Texas-based energy company Kinder Morgan pushing for an expansion of its Trans Mountain Pipeline on Burnaby Mountain in British Columbia, Collis and other members of a group known as the Burnaby Mountain "Caretakers" became the target of a Kinder Morgan 5.6 million dollar lawsuit alleging disruption and intimidation of the pipeline workers. Collis's writing appears in this issue alongside work from a range of innovative poets. Camilla Nelson, our new poetry editor, introduces this writing in her poetry editorial, and offers a challenge to eco-poets.

In his article "'In fellowship of death': Animals and Nonhuman Nature in Irving Layton's Eco-poetics," Jacob Bachinger moves away from traditional interpretations of Layton to explore the potential for eco-poetic readings of the nonhuman in his poetry. Bachinger's reading frames Layton not so much as a "nature poet," but as a poet who is invested in human relations with the nonhuman, and who sets up a move from an antipastoral to a postpastoral position. Poetic imaginings of and resistance to the pastoral also rise to the surface in the poetry section of this issue.

Artists Karen Abel and Jessica Marion Barr offer a visual, textual, and audio encounter with their immersive art installation *Vernal Pool*. This installation, which greeted visitors at Toronto's Gladstone Hotel in the spring of 2014, features over one hundred samples of meltwater drawn from snow samples taken across Canada and five other countries. With the help of their many participants, Abel and Barr reflect on the connections between water and life, from the immediate and tangible to the abstract and epochal.

Simon Orpana brings a new genre to *The Goose*: the political cartoon. "(In)Famous Cover Tunes of 2014" recasts a classic Simon & Garfunkel song as an ironic anthem for the absurd conflict between climate change experience and climate change denial – a conflict which, Orpana suggests, echoes our longstanding inability to reconcile the concepts of "nature" and "culture," even while it raises the stakes to terrifying new heights.

Amanda Di Battista, our reviews editor, once again brings together a remarkable selection of reviewers who provide insight into current environmental writing from Canada and beyond. These contributors have made *The Goose* a leading publication in Canada for offering extensive reviews of writing on the environment.

This issue also marks another exciting moment for the journal. Our French language editor Mariève Isabel provides an editorial that investigates the field of Francophone ecocriticism in Canada, and officially invites Francophone submissions of articles, book reviews, poetry, art, and multimedia creative work. We are delighted, as well, to welcome our latest addition to *The Goose* team: Marjolaine Deneault joins the journal as our French copyeditor. With this issue – which includes our first book reviews written in French – we are excited to begin to provide wider coverage of environmental concerns in additional languages.

LISA SZABO-JONES (PhD, U Alberta) is a Trudeau Foundation Scholar, photographer, writer, and editor. She teaches literature and composition at the University of Alberta.

PAUL HUEBENER (PhD, McMaster University) is an assistant professor of English at Athabasca University, where he studies the cultural politics of time and environment in Canada.